

creative talent, namely in the novel about Pilate and in Iurii's poetry; and Dostoevskii is given as an example of an artistic writer in both.

Although the method employed here, listing a number of terms and then systematically testing each one, may be artificial, it nevertheless makes for clarity in exposition; and as the author found almost total agreement between the two novels, the reader becomes convinced that the Russian "intelligent," exemplified by the heroes of both novels, is indeed a Romantic hero of purely Russian origin. However, some of the evidence is rather overused; for instance, the passage where Lara refers to Adam and Eve is quoted no less than three times to demonstrate different claims. If these claims were really important, there ought to be more than one quote cited. Gimpelevich-Schwartzman's brief conclusion, that the Russian "intelligent" really is a Russian Romantic hero, follows the exposition rather abruptly and does not really sum up her findings. Finally, there are also a number of typographical errors.

The book is, on the whole, well arranged, interesting to read and amply documented, and it brings to the attention of the reader many neglected but important features in these novels which are unfortunately often looked upon only as collections of symbols and ciphers needing interpretation in order for the reader to understand the presumed philosophical world view that the authors supposedly wanted to illustrate with their novels.

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Jelena Milojković-Djurić. *Tradition and Avant-Garde: The Arts in Serbian Culture Between the Two World Wars*. Boulder, CO: East European Monographs, 1988. vii, 175 pp. \$25.00. Distributed by Columbia University Press.

At the end of World War I, when Yugoslavia was formed, the non-folkloric cultural life in Serbia—compared with general European standards—was relatively undeveloped. It was only recently that Serbs from Serbia itself succeeded in getting rid of a five-centuries-long Turkish occupation and joined the Serbs of the just dissolved Austro-Hungarian monarchy in catching up with the rest of Europe. Many young Serbs had already studied the arts at different European universities and academies from Moscow to London, but particularly in Prague, returning to Yugoslavia immediately after the war. Most of them felt a need and a common responsibility to contribute to the cultural growth of their people ("cultural growth" here means the growth of music, literature, theater, opera, ballet and other fine, performing and applied arts). It is at this historical juncture that the author begins her discussion of the historical development of the interaction of "tradition and avant-garde arts" in Serbian culture between the two world wars. Her intention is to point to "the similarities and parallels in the development of literature, music and fine arts stressing the spiritual exchange with leading

cultural centers elsewhere, while evaluating the Serbian esthetic and artistic thought within the contemporaneity of European achievements." (p. 7)

In her Introduction and in the following five chapters of the book (1. The Artistic and Cultural Life in Belgrade after the End of the First World War; 2. The Building of Musical Culture and the Position of Musical Arts in the Context of General Artistic Movements; 3. The Contribution of Miloje Milojković in the Role of a Critic, Music Writer and Organizer of the Musical Life; 4. A Variant of the Materialistic Aesthetic of Music; and 5. The Avenues of the Avant-Garde), the author deals mainly with music, thus making the name of the book somewhat a misnomer. She wishes "to depict the development of music in the context of the general cultural growth, based on the research of art works, essays, articles, studies and critiques published by contemporaries. . . ." (p. 6) The bulk of the book deals with two trend-setting Serbian musicians, Miloje Milojković and Vojislav Vučković. Since Milojković was a leading personality in the musical life of Belgrade, the author, therefore, presents his value judgments as expressed in his musicological and journalistic works. Milojković's name appears on sixty pages of this book. The name of the other leading personality with whom the author deals, Vojislav Vučković, appears on seventy-four pages. The author says that she gave "Special attention . . . to Vučković's contribution to the musical life in the course of the 1930's. Vučković influenced through his active participation not only the consequent development in his homeland but his contribution was appreciated in Prague where he was acclaimed as the founder of the Prague School of Music Sociology." (p. 7)

The book presents in much detail an exceptionally rich and dynamic cultural and artistic life in Belgrade of the period. Lively cultural activities started bearing fruits in many areas: several musical journals were published but only a few survived until World War II; singing societies—which had the oldest native tradition—grew in number; open competitions were organized to encourage creation of new works; and all kinds of professional institutions were founded. Many meetings of writers, musicians and other artists were organized during which a useful cross-fertilization took place. The earliest meetings served as catalysts for future theoretical discussions concerning all important aspects of art in society. There was a general agreement that a contemporary musical language should be created combining the national tradition with the new European idioms. However, some were interested in preserving the native tradition and building upon it, while others, who considered it to be outdated and useless, aspired therefore to more universal, supra-national goals. There was always the problem of educating the public to understand and/or appreciate works of the merging avant-garde. A division between traditionalists and avant-gardists had slowly set in the art-world. An additional, ideological division separated those who emphasized individual sensibilities as the dominant traits of the arts and those who were interested in the arts' social and humanistic aspects. The public and many artists were even more confused by an unexpected contradiction which they had to face: a dominant group of socially-oriented artists and theoreticians embraced the

elitist avant-garde styles of surrealism in literature and twelve-tone, quarter tone, atonal and athenatic music. As a partial reaction to the local "modernists-Europeans" a new native movement in arts, named Zenithism, had appeared. It professed to embody "a new art from the Balkans and at the same time a manifestation of the freedom of the spirit." (p. 27) A prominent composer, Josip Slavenski, composed a symphonic suite, *Balkanophony*, as an "unbridled Balkan antithesis to the Western decadence and the musical and esthetic speculations about dodecaphony." (p. 29)

The rest of the book concentrates mostly on the activities of Milojković and Vučković in particular. Their work as authors-musicologists is presented in fine detail. The author always accompanies her acute analyses with knowledgeable criticism whenever necessary. In regard to Milojković, she discusses, among other things, his line-by-line method of analysis which, in her opinion, had the most consistent application in his doctoral dissertation, *The Hemonic Style of Smetana* and then his study on Stevan St. Mokranjac who, according to Milojković, had created the national music idiom based on the vocal folk tradition. She also analyzes many other Milojković's understanding of music, esthetics of music, the need to approach musical works with respect in order to be able "to enhance a truthful interpretation of the musical text, suppressing the arbitrariness in the performance and interpretation" (p. 63), and other issues.

Presenting Vučković, the author points out that even the name of his dissertation, *Music as a Vehicle of Propaganda*, shows the influence of "the cultural and artistic life after the October revolution." (p. 74) She then focuses on particular similarities of views between Lunacharskii and Maiakovskii on the one hand and Vučković on the other. The author writes that "Vučković believed in the social importance and benefit of a music work." (p. 75) One of the most important ideas of Vučković was "that esthetics as a science about the beauty as expressed in arts, and as a science about the arts, due to its inability to solve these problems was replaced with sociology of arts." (p. 75) Most of the other ideas of Vučković were basically in consonance with the dominant Marxist views of the time.

This book is well researched; important problems are expertly discussed; and unusually rich ideas are brought into sharp focus. The book represents a very useful contribution to the field.

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Albert J. Schmidt. *The Architecture and Planning of Classical Moscow: A Cultural History*. Philadelphia: American Philosophical Society, 1989. xiii, 218 pp. \$38.00.

The rulers and elites in a society often commemorate themselves with architectural statements. Such buildings and monuments are erected consciously to embody a certain set of values; they frequently express other